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It's Only ROCK'N'ROLL



Joe
"KING"
Carrasco

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IT'S ONLY ROCK 'N' ROLL

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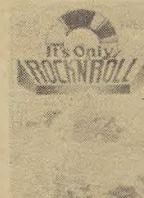
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IT'S ONLY ROCK 'N' ROLL appreciates any letters of praise or complaint you wish to send us. If there's something you'd like for us to look into locally, anything from the club scene and its bands, concerts and ticket prices to local recording studios we'll do it. Also if you'd like to write or take pictures or submit artwork we'd be happy to hear from you. Send all mail to: IT'S ONLY ROCK 'N' ROLL—P.O. Box 5629—San Antonio, Tx. 78201. All writers, photographers and artists should include a self-addressed stamped envelope.

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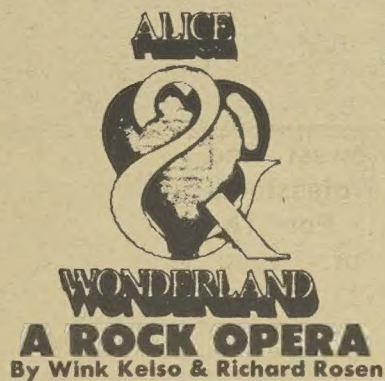
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THE WOODLAWN-MOVIES TO LIVE THEATER

by John Bloodsworth



It was one-fifteen and I was running late (as usual) for an interview with Richard Rosen, resident playwright of the new San Antonio Theater Center. As I walked into the lobby of the old Woodlawn Theater, the same cool, moss green walls greeted me as they had every Saturday when I was a kid. But the milk duds and the junior mints were missing at the snack bar, and there were no posters of John Wayne in *The Alamo*.

Maybe this was the wrong place. It had been 15 years since I watched Hollywood legends parade across the Woodlawn's screen. And during those years the theater had gone from first-run movies to porno flicks and was destined for a very

unfavorable future. But then, last May a metamorphosis began, and that's why I was standing in the lobby of the old Woodlawn checking the batteries in my tape recorder on a Monday afternoon.

I was soon greeted by a member of the acting troupe and then introduced to Rosen. We were comfortably seated in a small office off the lobby behind the old ticket window. I asked Rosen how the concept for the San Antonio Theater Center began.

"We've been working toward doing this project for the last couple of years," explained Rosen, "and when it really came together, we decided to do it here in San Antonio. I guess we started in November really working with it. But it took us until May to get it to where it was manifested."

Rosen and his co-worker Rick Laudmann are not newcomers to the San Antonio theater scene. As Rosen further explained, "Rick and I started working together at Trinity. He opened the Melodrama Theater in 1970 and opened a second theater called San Antonio Theater Club in 1973." They had a very successful run with *Alice* and

Wonderland which originated in San Antonio. After a run here, they took *Alice* on the road before deciding to make S.A. their permanent theater site.

"We went around all over the country trying to decide where we wanted to set this up," said Rosen. "We knew what we had to do. We decided that San Antonio was really where it needed to be. Our roots were here. All the energy we generated originally was here. We wanted to do theater that really spoke for the community." Said Rosen, "The shows that we do that are not our own, but that are the classical pieces, we adapt to the community. It's not a matter of coming down to a low common denominator, it's a matter of finding the essence of any play or anything that communicates to the people."

One means of communication used by the acting troupe is music. As Rosen stated, "Music is very important to us. Music is an essential ingredient, but that's not musicals like we think of musicals. Let's take *Alice* for example. *Alice* is a rock'n'roll piece that can communicate to any age-old people, kids, middle age—there were 35,000 people that saw *Alice* originally. And what communicated was the spirit

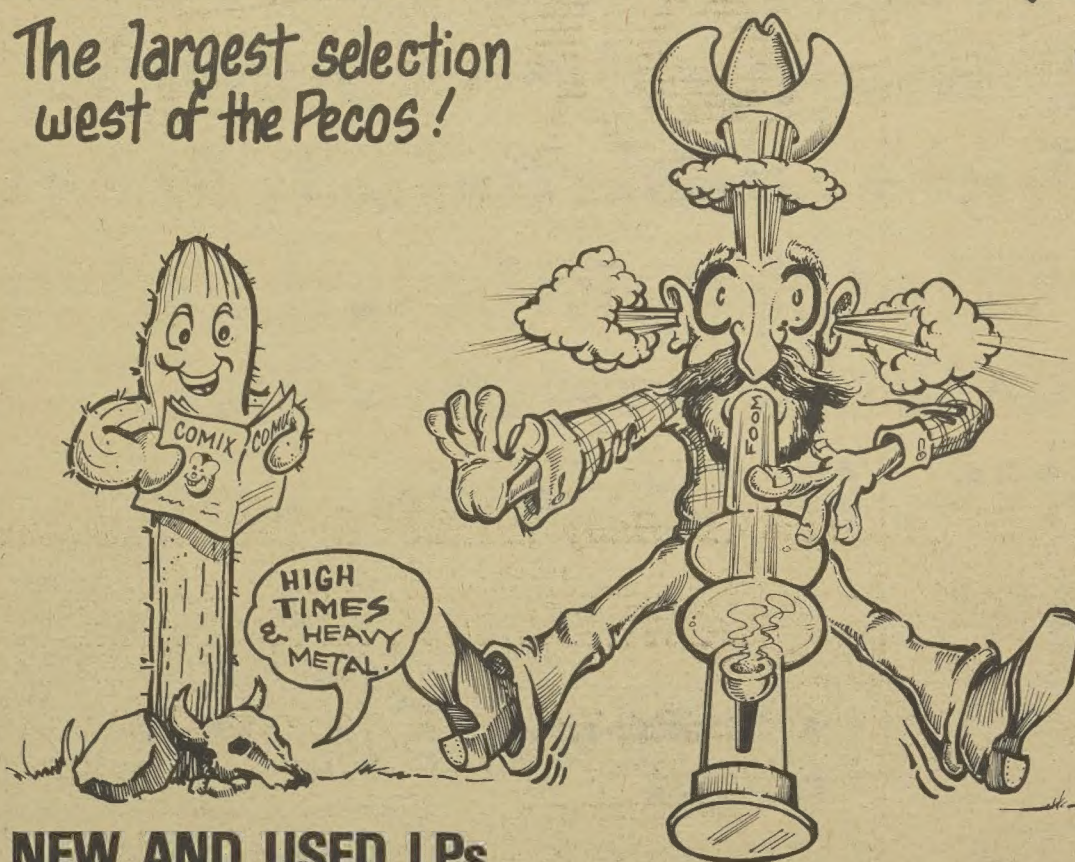
of the music. The energy that lifts you up to a certain level and the rest of it takes off from there. Since that time we have used music as a very basic ingredient in everything we do because people view music as an important part of all of our lives."

The plays that SATC produce are geared to turn people on to a new way of thinking. Rosen explained this concept when he said, "We feel like if people walk in here and they come away feeling really good, that's step number one. They find out that they can have a live experience that is better than watching television, it's better than going to a film because it is something that they can physically touch. And if they walk away with that feeling, then we've come away with a whole lot. And if they walk away with an idea or two, that is even better."

I thanked Rosen for the time he'd given up for the interview, (they were in production for *Dracula* at that time) and I walked back into that moss green lobby. As I looked around one last time, I knew that the spirits of the silver screen must be pleased with their new tenants; they had brought back theater (in the truest sense of the word) to the old Woodlawn. ●

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SKUNKS!

by Ron Young



photo by Robbin Cresswell

Is San Antonio ready for New Wave music? Well, it doesn't really matter because New Wave music surprised S.A. like a sudden slap across the face last month when The Skunks, Austin's premier New Wave band, hit the stage at Skipwilly's and put a dent in S.A.'s heavy metal shell.

Joe Pugliese and Bill Angelini are responsible for bringing New Wave rock down from the north. And from the ever-growing crowds made up of the curious, the already in-the-know cliques, the newly converted, and truly punked-out (mostly hard core fans from Austin) New Wave night at Skipwilly's every Tuesday seems to be the place to be.

The Skunks play dance music for the most part and perform about 95% original songs. Some of their most popular songs like "Cheap Girl" are bouncy, catchy and fun. Others in their repertoire are "TV Lover," "Top Ten" and "Gimme Some." They have a single out too, which is selling quite well in Austin record shops and which you may be lucky enough to hear on KMAC/KISS sometimes, of one of their best numbers "Earthquake Shake" backed with "Can't Get Loose."

What do The Skunks think of playing San Antonio? Let Jesse Sublett the band's prolific writer tell you. "It's only logical that we were the first to play here because, besides being the best, we have had more power than almost any New Wave band. And we're about as far away from the "art student rock" of the Talking Heads as you can get and still be considered new music. I don't see why someone here who likes, say, Judas Priest wouldn't get into us because it's old rock'n'roll."

The Skunks got more notoriety than most other Austin New Wave bands and became the house band, of sorts, at Raul's (That city's New Wave club and the Mecca for every New Wave band in Texas). Patti Smith, according to Sublett, came down to Raul's after one of her shows last summer and sang "My Generation" with the band. Elvis Costello once got onstage and

performed some old rock'n'roll, some country and some of his own tunes with The Skunks. More recently John Cale became a Skunks booster and set up a chain reaction which was to bring about the mini-tour of the East Coast culminating in dates at Max's Kansas City, Hurrah's and the renowned CBGB's. They left the New York crowd impressed enough to tour the South and then the East Coast again later this year.

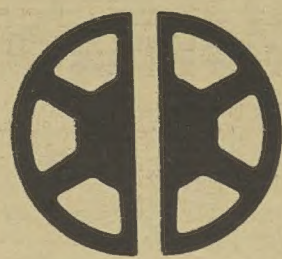
"Power Pop is the new teenage music and we're a part of it just like Cheap Trick and The Knack. It's just good-time music for drivin' around and drinkin' beer," explains Sublett.

Drummer Blackmon adds, "When we started in Austin in the spring of '78, there were no rock'n'roll bands. Everything was Cosmic Cowboy. But if there hadn't've been any New Wave we wouldn't have sounded that out-of-the-ordinary. It's just a logical progression from the good things about the '70s."

The Skunks had previously recorded an album for *Big Wheel Records* in Austin prior to their own single, but due to record company problems the band decided to release their own single.

"After we had been screwed around by *Big Wheel* we finally got to hear a test pressing of our album and it wounded like shit! So we went to a friend's garage and mixed "Earthquake Shake" and "Can't Get Loose" on a four-track reel-to-reel and did the vocals in Richard's (Luckett, Skunks' artist) living room. We're real happy with the sound and it's selling well," Sublett says.

For a homemade record, the quality is surprisingly good even to these jaded ears. It was produced by their manager George Hammerlein on Skunk Records. Call up your disc jockey and request something by The Skunks. Go ahead, I dare ya'. If you don't want to do that you can always catch them at New Wave night along with their power pop bretheren for some rock'n'roll shake'n'pop that'll leave you dancing or gaping 'till a quarter to three. ●



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CHRIS DEBURGH'S KNIGHT MOVES

by Brent Stone



ROCK CRUSADER

San Antonio — "I have a feeling that people tend to think of me as being some terribly religious, philosophically dark character," says guitarist Chris De Burgh, whose album, *Crusader*, impresses such an illusion. "I feel like the dramatist that has produced four fairly serious films that have been critically but not commercially successful."

De Burgh's "films" are in fact recordings. His first album, *Far Beyond These Castle Walls*, issued in 1975, exuded a negative imagery that De Burgh claimed to be influenced by his appreciation of the romantic ideal. On the two subsequent releases, *Spanish Train* (1976) and *At the End of a Perfect Day* (1977), De Burgh broadened his romantic sensibility to encompass religious and philosophical themes. He says, "My records tend to be a little self-indulgent. I tend to get involved in the things I'm interested in." Strangely enough, in Canada, De Burgh's records are gold and platinum ("The FM stations are more relaxed in their formats and are more likely to take a chance on a new artist," he explains). In the states however, his music inspired a small but influential cult following.

Despite De Burgh's uncompromising direction, *Crusader* (March 1979) confirmed his commercial capability. His first musical epic, "Crusader" tells the story of the Christian world's uniting in a holy crusade to recapture

Jerusalem from Saracens. And as an ironic fatality of war, the spirit of the holy mecca is lost to its conquerors. The mythological aspect of the crusades inspired De Burgh to compose "Crusader."

"Crusader" is a dramatic piece I chose to write in a dialogue form for visual emphasis," he says. "It's theatre. What you can do is of two ways — you can either put on costumes for every character who speaks or intelligibly use your voice and hands a little bit to suggest that someone else is talking."

"When I watch somebody onstage," he adds, "I like to feel that they're putting an effort into the music and not just looking out into the audience and singing. So, with that in mind, I use characters to inspire visual imagination and through their use enhance the aural aspect of the show."

De Burgh, 30, was born in Argentina. A son of an officer in the British Foreign Service, De Burgh's childhood was distinctive of the military lifestyle in that his family was subjected to moving among the British defense bases. In 1960, while attending private school in Marlborough, England, his family restored a 12th century castle in Eire, a province in the South of Ireland, with plans to accommodate a vacationing clientel. Now his home, De Burgh describes the atmosphere of the renovated castle as simply romantic.

Once settled, De Burgh attended college in Dublin and graduated with degrees in French and English. His fascination with medieval culture along with academic interests in classic literature (De Burgh is particularly fond of Yeats and Browning) supported the concept behind *Crusader*. He says, "People tend to take my music on different levels. And when I write, I try to suggest things in the song rather than go for the specific. I'm much more interested in allegory than definition for that allows the listener to make up his own mind."

"I admire songwriters who pay attention to the people who hear their songs," he continues, "because there are many intelligent people about and they would probably take it an insult if some artist were to solicit insubstantial lyrics."

"The Devil's Eye," possibly *Crusader's* most blatant commentary, is De Burgh's observation of television in an effective implement to manipulate the masses. "Television is a psychological weapon unprecedented in the history of mankind and no one realizes it," he says. "Everytime you look at it, something within your mind changes. And if governments wanted to

take control of their peoples, all they would have to do is begin selective programming."

"Isn't radio just as lethal," I ask.

"Radio has less impact than television," he replies, "because television uses the moving picture. Radio for me is pure entertainment. However, when I look at television, I tend to think about the subject I'm viewing. If I've viewed something interesting, I'll pull away and look out the window or occupy my sight with some other diversion — and just think about what I've seen."

De Burgh's live performances sport his convictions. Once an opening act for Supertramp, De Burgh would walk out to face his audience with only guitar in hand. Now backed by a four piece band — Tim Wynveer, Glenn Morrow, Jeff Phillips and Al Mannie, De Burgh is breaking new ground while on tour as the opening act for Peter Frampton. Though large venues distract from the intimacy of his performance, it is a method for gaining maximum exposure. The tour nonetheless isn't exactly to his liking. He muses, "If I did only what I wanted to do, I probably wouldn't have a record contract." ●

QUESTION. WHERE CAN YOU FIND...

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ROCKPILE'S BOULDER STYLE

by
Susan
Sutton

photos by Robbin Cresswell



THE PROFESSOR

Born in Cardiff, Wales, in 1944, Dave Edmunds' musical interest was sparked at a very early age, when he and rock'n'roll both were young and raw. In his teens he joined his older brother's band—the Raiders, and did time with other Cardiff bands. At the same time fellow Welshman Terry Williams was gigging with bands in the nearby town of Swansea and the two became fast friends.

Edmunds' band Love Sculpture hit nationwide fame in 1969 when their incendiary version of the Khachaturian classic "Sabre Dance" shot into the Top 5. It was a minor underground favorite in the U.S., so the band embarked on a seven-week tour here that had high points like a wild gig at the Whisky-A-Go-Go, and low points like playing for a tiny unappreciative crowd at a Springfield, Massachusetts ski lodge! Shell shocked from being thrown into the touring/recording grind so suddenly, Love Sculpture split up in early 1970 but left behind a couple of classic albums—*Blues Helping* and *Forms and Feelings*.

Soon, Edmunds began spending a lot of time at his friendly neighborhood Rockfield Studios, learning the ropes of recording and engineering. One thing which came from his endless hours of experimentation was "I Hear You Knocking," which was a global smash in early 1971.

From '72 to '75, Edmunds became heavily involved in producing mostly albums for friends (Man, Brinsley Schwarz, Ducks Deluxe) or other projects recorded at Rockfield (Flamin' Groovies, Foghat, Del Shannon, etc.) He also won a gold record at this time for his work as musical director for the movie *Stardust*, in which he also had a feature part as guitarist in the Stray Cats band.

His own musical output was a bit erratic at this time, but he did manage to have two more Top 5 hits in England with "Baby I Love You" and "Born To Be With You." The album these were from, *Subtle As A Flaying Mallet*, essentially a one-man band



DAVE AND NICK LET IT ROCK!

effort, as was his 1972 *Rockpile* LP.



THE BASHER

Nick Lowe was born in 1949 and came of rock'n'roll age during the Mod era of the mid-'60s. His career began when, as he put it, "I realized I could pull more chicks if I was in a group."

His first band, with Brinsley Schwarz and Billy Rankin, was Kippington Lodge. They put out a couple of melodic Beatlesque singles around 1969. In 1970 they dropped a fourth member, added keyboardist Bob Andrews and metamorphosed into the band Brinsley Schwarz.

They began as England's answer to Crosby, Stills, Nash & Young; but by 1974, had established themselves as leaders of the pub-rock movement, playing an eclectic mixture of country, ballads, pop and lightweight R&B. Lowe met Edmunds in 1974, when Dave produced the last Brinsley Schwarz LP—*New Favorites*—considered by most to be their best. The Brinsleys split up in early 1975, Bob Andrews and Schwarz himself went on to form two-fifths of Graham Parker's Rumour, and Lowe produced their first album—*Howlin' Wind*. Within a year he'd also done production chores for the Damned, Dr. Feelgood, Elvis Costello, etc. He soon became known as a top-notch producer, especially after Costello's highly successful '77 debut album.

By 1976 he was tired of working alone, so for the *Get It* album (released in the spring of '77) he'd enlisted the help of his friends (including the Rumour, Terry Williams and Nick Lowe) for studio support. Lowe wrote several tunes for the album, such as the U.K. hit single "I Knew the Bride." *Get It* also marked Edmunds' debut as a songwriter, with "Worn Out Suits, Brand New Pockets," "Little Darlin'," and "Here Comes the Weekend"—the latter two co-written with Lowe.

MORE PIECES OF THE ROCKPILE

Rockpile was formed in late 1976 after a series of strange coincidences, Edmunds moved to London from Wales, out of isolation and into the thick of things, and was ready to work again. He and Lowe decided that if they were ever in a band together they'd want to be with drummer Terry Williams and guitarist Billy Bremner. At the time, prospects of this were dim, as the boys were already in bands of their own.



Tony Williams

The Man band—who were quite popular in the U.K. and had a huge cult following in the U.S.—had employed Terry ("King of the Skins") Williams as drummer since their inception in the late '60s.

Scotsman Billy Bremner has had a long career as session musician extraordinaire. He bagged work with Lulu's Luvvers and the Walker Bros. band; then went on to back up a host of Americans touring England, such as the Everly Brothers, Little Richard, and Duane Eddy. He played guitar on the original Rutles album, and was in Neil Innes' Fatso band when Edmunds first spotted him.



Billy Bremner

Strangely enough, the Man and the Fatso bands broke up in the very same week; soon thereafter the Rockpile band we know was born. A few months later, they toured part of the U.S. with Bad Company. In early 1978, Lowe released *Pure Pop For Now People* (*Jesus of Cool* in the U.K. version) and barnstormed the U.S. on a tour with Elvis Costello. Late '78 brought a new Edmunds album—*Tracks On Wax 4*—and they toured with Van Morrison to ever more receptive audiences.

Their newly released albums, *Labor of Lust* (Lowe/Rockpile) and *Repeat When Necessary* (Edmunds/Rockpile) are holding high positions in the charts, with Nick's single "Cruel To Be Kind," a Top 30 hit in many areas, while Dave's 45 "Girls Talk" (a Costello tune) is #4 and still climbing up the British charts. They've just completed a knock-'em-out tour with Blondie, for which they copped most of the critical acclaim.

Future plans include tours of Europe, Australia and Japan; a documentary on BBC-TV; recording the final Swansong LP for Edmunds; and soon—a *real* Rockpile LP, hopefully on the CBS label.

The general feeling in Rockpile is that it all comes down to good fun rock'n'roll; clean, sharp playing; and danceable 3-minute tunes with a bit of humor and sex thrown in for spice.

If you haven't already, I'd suggest you grab a Nick Lowe and/or Dave Edmunds album and discover Rockpile for the finest rock'n'roll thrill you've had in years. ●

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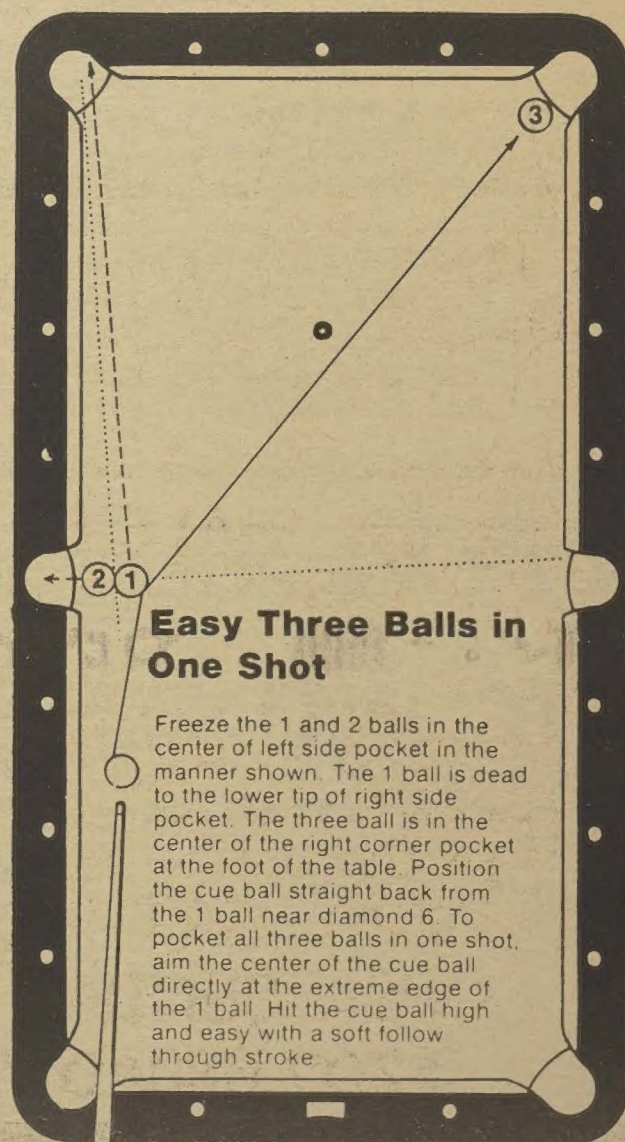
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THE GHOSTWRITER RETURNS

by Ron Young



The Ghostwriter Himself

"I've been fortunate in that I can do anything with my voice. Smokey Robinson can't sing a rocker like 'Wild In The Streets' and Mick Jagger can't sing a ballad like 'I May Not Be Your Kind,' but I can do both and I feel fortunate that I can sing any style."

That was part of a conversation I had last year with Garland Jeffreys at Austin's Paramount Theater after he had just finished a three-encore performance that people still talk about.

Jeffreys is a highly talented singer/songwriter who is gifted with one of the finest voices since Van Morrison. He was born in Brooklyn and lists among his early musical influences Nat King Cole, Billie Holiday, Frank Sinatra, Ray Charles, Charlie Parker, Frankie Lymon and all rock'n'roll music. Jeffreys eventually attended Syracuse University, then studied in Florence, Italy and later at New York City's Institute of Fine

Arts during his pursuit of a fine arts degree. But while studying his craft he began to play guitar and sing in clubs and bars in New York City. During the early sixties he kept company with such soul mates as Lou Reed, Eric Burdon and John Cale. In 1967, he started several of his own bands and in 1969 founded Grinder's Switch and recorded *Grinder's Switch* featuring Garland Jeffreys for Vanguard Records.

Later in 1970 Jeffreys launched a solo career, playing virtually every club in New York City. An album called *Garland Jeffreys* was released on Atlantic at that time, but while it drew rave notices from the press it didn't sell. In 1973 he recorded the now classic "Wild In The Streets" for Atlantic, which he later purchased and included on his 1977 album *Ghostwriter* for A&M. Since then the song has been recorded by numerous artists, the most recent being 1994 on A&M.

From 1973 to 1975 he went into seclusion but at the end of 1975 he became the "first" signing to Clive Davis' Arista Records. But after recording "Disco Kid" he quit Arista.

"I quit because Clive and I did not get along. He had designs for me that were built around certain kinds of promises that he never fulfilled," Jeffreys related.

In 1976 he signed with A&M Records and a year later *Ghostwriter* was released drawing rave reviews from critics and this time selling more substantially. *Ghostwriter* is an angry album from a performer who'd had "breakin' through on his mind" for a long time and this time there wouldn't be anything to hold him back. Such was the fuel for songs like "Rough and Ready" and the title cut. But his anger at prejudice and repression also found their way into songs like "Wild In The Streets," "Cool Down Boy" and particularly in "Why-O", which is a child's lesson in the difference between black and white.

Last year A&M released Jeffreys' album *One-Eyed Jack* but it failed to capture the audience's or the critics' attention like *Ghostwriter* had done despite a well-received follow-up tour.

This year Jeffreys has a new album out, *American Boy & Girl*, which at its release is already high on Billboard's charts with a bullet. And a single from it "Livin' For Me" is getting a lot of airplay.

In September I spoke with Garland from New York about his new album and an upcoming tour which will begin in October 10 and will hit Texas in November where he will play Houston, Corpus Christi, Austin and San Antonio.

"I feel that some of the new songs on *American Boy & Girl*, like "City Kids" ("which was inspired by a real incident concerning a boy about 12 who killed a cabdriver for a thrill"), "Matador" and the title tune, are some of my best ever. The album has a lot of similar attitudes that were on the *Ghostwriter* album. *Ghostwriter* was an angry and pessimistic album. But in a certain way the new one is a more mature album, not in the boring adult sense of the word but in the sense of self-realization.

"Take the song "Matador." The Matador could be God, or Jesus, or Dylan, or anything you want it to be. But I think it's about the strength within myself." ("Take me to the Matador/He will know just what it's for/He will help me with my life/He will open every door.")

American Boy & Girl was co-produced by Jeffreys with Roy Cicala. Cicala engineered his Atlantic album and also produced *Wild In The*

Streets. The two felt they could work together again and Cicala provided a very comfortable situation so that Jeffreys "could really be on top of it." Even though he didn't find producing "All that interesting" he decided that he would be very much in control of this record. The result is his best album since *Ghostwriter*. The music is the type Jeffreys feels most comfortable with on his records, driving rock'n'roll songs like "Night of the Living Dead," reggae influenced tunes like "Bring Back The Love," romantic ballads such as "Shoot The Moonlight Out" and inspirational numbers like "If Mao Could See Me Now." All of them sung with a depth of feeling few performers put into their works, and the soaring vocals that are turning Jeffreys' cult of followers into a legion of fans. The new album is also a continuance of his "Tradition of giving a child a voice."

"What I mean by that is that songs like "Wild In The Streets," "Haunted House" and "Why-O" (from *One-Eyed Jack*) or "City Kids" from the new one is me writing about a child. It gives a kid a chance to talk when he otherwise might not feel he's got the chance to speak out and say something. A friend of mine, another writer, told me that I played a father role to these kids. I'm being a spokesman in a certain way. I guess I'm giving them and myself a voice and it's very much connected to my own life today and my past."

In the A&M publicity sheet Jeffreys goes on to say: "I've dedicated this new record to the "American Boy and Girl." They are not part of the American success story, untouched and unscathed, optimistic about the future. They are urban throwaways from places like Brooklyn and New Jersey, deprived of homelife, exiled on the streets. My symbols for them are Chino and Lore, the boy and girl on the album.

"I'm aware that many people feel it's a cliché to show concern about these kinds of issues. They make statements like 'you're living in the '60s.' To me, however, it's obvious this is still very serious business. Especially now that we stand on the threshold of the '80s"

Garland Jeffreys, besides being a truly inspired showman, is one singer/songwriter who shows his concern for society's problems and tries not so much to offer solutions but simply to bring attention to them by using his artist's creative talents and his rock'n'roll energy. He's an artist who's had his shares of the down-and-outs but who's come back stronger than ever and who at the very least offers inspiration to others. ●



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THE KRAYOLAS

by Clyde Kimsey

If you're tired of hearing blues rock, heavy metal rock, country rock and other kinds of "prefix" rock, then you owe it to yourself to hear The Krayolas who play true rock'n'roll. Since true rock'n'roll was the most prevalent in the '60s it's no wonder that their shows consist mainly of '60s hit singles.

They play a wide variety of the songs of the '60s without playing acid or hard rock. Their show include the British Invasion Bands like the Animals, the Beatles, the Kinks, and the Who. Other British Invasion bands are saluted in a medley called The Freddy Herman Show in which their aptly nicknamed drummer (David Saldano) puts his drums aside and becomes a showman. He leads the band in songs by Herman's Hermits as he enthusiastically jumps into the audience and sings to nearby girls thus bringing life into these old songs. To end The Freddy Herman Show, David teaches the audience to do the once popular dance; The Freddy, by Freddy and the Dreamers.

The Krayolas also perform songs by bands such as Creedence Clearwater Revival, The Byrds, The Monkees (maybe better than the originals) and



photo by Clyde Kimsey

countless others. The psychedelic portion of the show includes "In-a-gadda-da-vida" and "Born To Be Wild." They also do several costume changes during the course of the evening that include caveman skins and Paul Revere and the Raiders garb.

Don't be mistaken, they aren't just another '60s copy band. They project their own group's style onto these songs and don't polish up or make the songs tame the way many groups tend to do. The Krayolas currently have over twenty-five original songs of which you can expect to hear between four to eight of them on any given night. The band shows good originality and exciting tunes in future chartbusters like "Rhymes of Tomorrow," "I Met Judas (Last Night)," and a fast rockabilly-type; "Roadrunner."

The original members of the Krayolas are Hector Saldano on lead vocals and guitar, brother David

Saldano on drums and vocals, and Barry Smith on bass and vocals. Recent members are Doug Courtney on keyboards and vocals, and Courtland Keith on guitar.

The group has been together for about three years and in this time have been the subject of many newspaper articles from numerous cities across the country where they have played. They stole the show when they opened for Nick Lowe and Rockpile (No easy feat) last fall in Oklahoma City. They have turned down recording contracts offered to them by small companies in the hopes of signing with a major label that can afford to give them the promotion a new group must have to make it big, because that's where their aspirations lie. (Attention CBS, Warner Bros., et al!)

Hector thinks that, unlike his band, there are too many craftsmen who just follow true but tired formulas for

COLORFUL ROCK

success. You should be an artist and make original but simple and exciting music if you want to call it rock'n'roll. The Krayolas believe there is definitely a difference between rock'n'roll and just rock music.

Some people think that the Krayolas are too young to remember the songs they play. Not so, says Barry, "My brother and I have been singing these songs since I was 6. I sang "Johnny Angel" and did the twist when I was 2. It's an emotional thing. We play with emotion and sincerity because we grew up with these songs and they're a part of us."

Unlike today's teens who don't express an interest in music until high school, many pre-teens in the '60s were great fans and even went to concerts when they could afford it on their allowances. Maybe this age difference is prevalent because today's abrasive-sounding "rock" simply isn't accessible to the basic tastes and needs of pre-teens the way the mid-'60s "beat" sound did. Whether you are old enough to remember the songs of the '60s or not, you will still enjoy the Krayolas' show because they play "the real stuff" and convey a strong image and stage presence. ●

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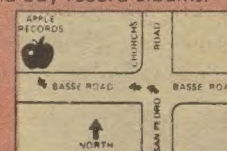


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JOE "KING" CARRASCO & EL MOLINO—NEW WAVE? NUEVO!

by Jim E. Beal Jr.

photo by Robbin Cresswell



Onstage Joe "King" Carrasco is a maniac. Offstage he's merely manic, a human nuclear reactor in the late stages of terminal melt-down, a dozen hyperactive four-year-olds sewn inside a 25-year-old skin.

No doubt Joe "King" Carrasco's freneticism is caused by his enigmatic love of Tex-Mex music and rave-up rock and roll. If you haven't heard of Joe "King" Carrasco and his band, El Molino, by this time you probably will soon. There's no doubt in my tired mind he'll take his show door-to-door if conventional promotional tactics don't work out.

But wait, although it seems I may have caught something resembling crank overdose from Sr. Carrasco I'll try to control it long enough to give some pertinent facts and background like a good little hack.

Frank Rodarte, sax man extraordinaire, brought El Molino and Carrasco to my attention three years ago. While laying a picture of himself and a cup of cold coffee on me Rodarte handed over a copy of a single, "Tell Me"/"Mescal Road", relating the tale of a weird gabacho of German extraction from West Texas who could play the hell out of polkas and obscure rock and roll.

The single was a knockout as much for the players as for the tunes for the wiry little white dude had managed to procure some of the heaviest horn men in the universe, Rocky Morales, Charlie McBirney, Louie Bustos and Rodarte.

Sadly, the record, produced at ZAZ Studios, went nowhere and I promptly lost track of El Molino.

But, late last year, a garish LP package showed up in a few record bins around town and Joe "King" Carrasco and El Molino were back in business.

The album, simply called "Tex-Mex Rock-Roll", is just that. It showcases a bizarre combination of polkas, cumbias and kick-out-the-jams rockers.

It also features the talents of the finest musicians around: Rocky Morales, Louie Bustos, Jerry Silva and Frank

Rodarte on saxophones; Speedy Sparks on bass; Ernie Durawa and Richard "Eh-Eh" Elizondo on drums; Charlie McBirney—trumpet; Ike Ritter on guitar; Arturo "Sauce" Gonzalez, Augie Meyers and David Mercer on keyboards; Al Castro—marimbas and Carrasco on vocals and guitar.

"Tex-Mex Rock-Roll" garnered rave reviews from prestige publications like Village Voice, Creem Magazine, New Musical Express, It's Only Rock and Roll and the LA Herald Examiner.

A recent Carrasco London expedition ended with success and Chiswick records distributing "Tex-Mex Rock-Roll" in Europe, the Scandinavian countries are buying bunches and it's rumored the LP is a Gilda Radner favorite.

On the live front things are even stranger. Joe "King" Carrasco and El Molino have picked up a following from the Punk/New Wave crowd, playing every Monday nite at that Austin Punk Palace, Raul's, and opening for the Huns here Skipwilly's.

El Molino's Skipwilly's gig was one of the most volatile rock and roll demonstrations to come down the pike in a long while. Carrasco, with the help of Kris Dominguez Cummings on Farfisa organ, Mike Navarro on drums, Speedy Sparks on bass and Richard "Eh-Eh" Elizondo on percussion and emceeing ripped through an hour's worth of breakneck rock and roll and some latin-flavored insatnity.

Carrasco, trailing a 50-foot guitar cord, red cape and crown, played from atop amps, tables, chairs and walls with nary an interruption even when the table collapsed after he jumped off the wall—that doesn't even sound possible does it? Ah well, I saw and believe it.

When Carrasco hit the floor and kept playing dear editor Ron Young told me he'd put Joe "King" on the cover if I'd interview him. What a sensationalist. The boy oughta be working for Rupert Murdoch. But what the hell. I mean Carrasco put my review of his album in El Molino's press packet so I'm no doubt famous all over the world

and one good turn, blah, blah, blah.

Out "interview" started at 6 pm at the Friendly Spot in the chic King Williams District and ended at midnight at the Pig Farm in Southeast Bexar County. In between we hit El Tipico once, the Pig Farm twice, Flipside Records, Circle K, Club OH-LA-LA and Murphey's Ice House.

We discussed everything from the music business to the Cuban Revolution, played bits and pieces of two dozen records ranging from ABBA to Doll by Doll to Jimmy Edward, picked up two cast-off chairs and generally ran around like chickens with our heads off.

Not only does Joe Carrasco not stop—he doesn't even slow down. I was actually gonna ask him some inane questions about how he got started and what his goals were and how the record was selling and what his sign is and all the other neat stuff you read about in hip magazines like this one, but we abandoned that in favor of having fun.

Besides, he agreed to let me make up any quotes I need and that always makes interviews more meaningful.

Carrasco started playing in bands in the seventh grade, in Dumas, Texas where he was introduced to Mexican music by virtue of a large migrant population.

"I think I really got turned on to Chicano music when I was a kid and we lived in Beeville. My family and I were at the Goliad Monument and Mexican family that lived down the road from there was having a party and I heard that accordion and it blew my away."

Like all good musicians Joe ended up in Austin during the heyday of Cosmic Cowpokedom. But instead of hanging out at Soap Creek and the Split Rail Carrasco ended up in East Austin playing rhythm guitar in Chicano bands like Shorty and the Corvettes.

"I don't really know how it all happened, you know what I mean? I hung out in Mexico a lot and I dug the music and I could also make a lot of money playing in polka bands. That kind of music also inspires me, you know what I mean? I'd play all night then go home and write songs."

About this time Joe's wringing sounds out of my guitar that it had never played for me. I thought it was broke, you know what I mean?

The interview is gone, out of control—Joe Carrasco, Johnny Magnum and I are now dredging up Troggs songs to sing along to. Even in the comfort of a Lazy-Boy recliner Carrasco puts on a show, ending

impromptu hoots down on one knee or looking for something to climb on.

"Recording is fantastic. Ernie Durawa brought me to San Antonio to show me ZAZ Studios. I wasn't there five minutes before I started asking about prices. For the price of a gram of coke you can go in and record a single, hear yourself through those monitors, the ultimate rush.

"Too many groups waste their money on coke. Man, if I had a hit record I wouldn't worry about fame and fortune, I'd worry about how to follow it up with another one, you know what I mean?"

"How far are you from the haunted railroad tracks? If I lived out here I'd be out there EVERY NIGHT scarin' popple.

"We may do a tour of the West Coast soon, we're planning on going to Minnesota soon, England around the end of the year. I may just get off the plane in England and stay there. I'm gonna have my picture taken with the crown jewels and the Beefeaters. Wouldn't it be great to have my picture taken with the Queen? The King and The Queen. I can't wait."

Like I said, if you don't buy their records and see their shows Joe "King" Carrasco and El Molino might just roll into your front yard and leave you singing "Jalapeno con Big Red" at the top of your lungs. Come to think of it, that ain't a half bad deal if you can stand the pace.

[October 23—Joe "King" Carrasco at Skipwilly's] •



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FOTO FEATURES

by Robbin Cresswell



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John Fory at The Camera Exchange

Pick up any newspaper and you'll find full page photography ads. Sports celebrities have put down their tennis rackets and javelins and picked up the latest 35 mm automatic camera. Go to a circus, rock concert or parade. They'll be just as many people carrying cameras as there will be eating popcorn or drinking cokes. It's hard to tell the professionals from the amateurs anymore.

Still many people can't tell an f/stop from a shutter speed. Even though some cameras have become so automatic that all you do is push a button, it's essential to have basic knowledge of the camera, light and film.

San Antonio offers a variety of photography courses year round. If you've thought about attending a class, but don't know where to look, the following is a survey of some of the photo courses in town.

San Antonio College offers a two-semester course in beginning photography. Day and night classes are available for several hours a week. Camera mechanics are discussed, shooting assignments are given and there is some lab work. If you don't own a camera, SAC will provide one. Classes are large and sometimes you'll have to stand in line in the darkroom. Still if you have the time to attend a 36 week course, you'll leave SAC with a basic understanding of photography, including being able to print and develop black and white film.

An eight-week evening course is offered at the Southwest Craft Center on August Street. Classes are small, (maximum of eight students).

Photogenesis conducts a four-week beginners class at their Broadway location. Classes are for two hours on a selected weekday or Saturday. The cost is \$45. With the purchase of a camera, from Photogenesis, they'll knock off \$15 from the tuition fee.

The Nikon School of Photography tours the country yearly bringing an impressive slide show and discussing different areas of photography. Classes are about \$30 and are for two full days. You'll have to wait till 1980 for the Nikon tour to come back to S.A.

If you are still undecided, there's another place to sign up: The Camera Exchange, located at 5322 San Pedro, holds a four-week class one evening a week from 7:00 to 10:00 p.m. And get this, classes are free! That's right. A \$20 deposit is necessary, but if you are serious and attend all four classes your money is refunded.

John Fory is the instructor and he holds a degree from TCU. Fory has spent 16 years in the profession and his experiences include working as a reporter and photographer for a Corpus Christi paper and The Express and News. He has his own studio in town that can handle anything including weddings, model portfolios and commercial advertising.

"Each time you take a picture, you're making a visual statement," says Fory. His classes deal with the mechanics of how a camera works. You'll learn about f/stops, shutter speeds and depth of field, the proper way to hold a camera and how to care for it, selecting the right film and equipment to do the job, how filters work and how to use them. Electronic flash, existing light, composition and some camera techniques will also be discussed. Fory also suggests "Time/Life" and Kodak books for further study.

There are enough classes in town to fit anyone's schedule. You'll have to decide what best fits what you are looking for.

For further information call SAC at 734-7311. Southwest Craft Center 224-1848. Photogenesis 341-8101. You can write Nikon about their school. And the Camera Exchange 828-2327.



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-WHERE SOMETHING NEW IS ALWAYS HAPPENING FOR YOU-

B-52's — NOT A PLANE, NOT A HAIR-DO.

by Ron Young



photo by George Dubose

The B-52's hail from Athens, Georgia. But unlike most bands to come out of Georgia the B-52's are not a Southern boogie band. They are not from outer space either, if you've heard that rumor. What they are is the most unique and exciting new American band to come on the scene since Talking Heads.

The B-52's formed late in 1977 to play at a friend's birthday party just for the fun of it. They had no plans to go any further than that. But the group came to New York in January of 1978 and played as an opening act at several clubs on the New York club circuit. On their third visit they were headliners and as word spread they began drawing rave press notices like President Carter draws bad ones.

The B-52's don't have anything in common with punk rock and as wide a category of rock'n'roll as New Wave is the group, while it appeals to that audience, is in a category all by themselves. What they basically are is a dance band, and a great one too. Not disco. Not pogo. Just moving your body to the beat of the music and having a good time without having to perform and be judged on how you look and how great a dancer you are, as in the disco scene; and without having to show the rest of society what an outcast you are by punking out as outrageously as possible. The B-52's play for your enjoyment so you can just dance and have a good time.

And that's just what the audience did when the B-52's opened for Talking Heads at the Armadillo World Headquarters in Austin on September 15 and 16. The group performed most of the songs from their debut album. The packed house went crazy over fast-favorites like "Rock Lobster," "Planet Claire," "There's A Moon In The Sky" and "Dance This Mess Around." For an encore they played a couple of tunes not on the album,

"Devil In My Car" and "Private Idaho." The ecstatic audience wouldn't let the B-52's off the stage and it was clear that just as large a part of the SRO crowd was there to see the B-52's as Talking Heads.

While Talking Heads took the stage I made my way backstage to meet the B-52's.

They were all standing together in a small dressing room freshening up and talking with their manager Gary Kurfurst, who also manages Talking Heads. The Warner Brothers record representative (the label which the band records for) introduced me to the band members. As some press members made small talk with most of the band I quickly scuttled drummer Keith 'Bam Bam' Strickland off to a separate room to speak with him about the band and its history. Later we were joined by Kate Pierson, who sings, plays organ, keyboard bass and guitar in the group.

RNR: Two years ago the B-52's didn't exist, how do you handle your sudden emergence into the 'big time'?

Kate: It's all come about in gradual progressive steps. Everything that's happened to us has been natural.

Keith: We're lucky to have a record contract in only two years after we started. Some people might think that we would fall apart because success came to us so soon, but I think we've just got a lot of room to progress.

Kate: We gave up our jobs in Athens after our first success in New York City. We were starving and had to borrow money to survive. The contract came at the last minute.

Keith: We're still paying our dues. We're really forced to be a band.

RNR: How would you describe the band's musical style?

Keith: Spontaneous combustion. The ideas just come into our heads. Fred's (Schneider) the main writer. He's been writing poetry since junior high school. Ricky (Wilson, guitarist) and I write the music. But mainly we just jam for

long hours and then arrange the tapes of it into songs.

Schneider, who is also the lead singer, doesn't write your average lyrics, and you wouldn't expect it from a group called the B-52's. For instance, "Planet Claire has pink air/All the trees are red/No one ever dies there/No one had a head" from "Planet Claire" is a sample of Fred's lyrics which has caused many critics to label the band a sci-fi group. While it's true that their music and weird lyrics often make them seem like they're from the *Twilight Zone* critics have too often read more into their nonsense lyrics than what is actually there.

This is also true of the B-52's nostalgia/surrealistic image that many of their fans expect them to live up to. The two girls Kate and Cindy Wilson (Singer, percussion, guitar) wear Beehive hairdos (hence the name B-52's, which Keith name them) and dress in '60s fad clothes—mini-skirts, big earrings, plastic belts and go-go boots ala Nancy Sinatra. The men in the band dress rather campy themselves sporting loud print shirts, Nehru jackets, etc.

Kate: We wear what's comfortable.

But they are far from being a nostalgis-type band, even though Surf music is part of their influence, as can be heard in their Farfisa organ and Ricky's Mosrite 'Ventures' model guitar.

Keith: Ricky only plays with four strings, because the two middle ones kept breaking. So he tunes his guitar to an open tuning and we write songs around that sound. He's had this Mosrite since Junior high when he learned to play. Ricky and I played off and on in high school together. Kate also sang with some girls in high school but this is really our first group.

RNR: You have such a distinctive style of music, what music do you listen to today and what did you used to listen to that you would say influenced you?

Keith: I've always loved Martha Reeves and the Vandellas. Fred and

Kate, well, we all do really like soul music. Motown. We're influenced by Brian Eno and Talking Heads alot.

RNR: Do you ever think that if the band broke up that you could play in another group?

Keith: No, I don't think we could play anybody else's songs. They come out sounding like us. (Witness their version of Petula Clark's "Downtown"). I guess we'd just go back to doing what we were doing before in Athens, if we broke up. Eventually, I'd like to be able to record some film soundtracks.

RNR: Do you feel that you've helped create a revived interest in dancing, other than disco?

Keith: Well, when we first got to New York we were scared. We thought the audiences were just gonna sit there. But we changed them and the people were ready for it. It all came at the right time.

RNR: A few months back we spoke with John Cale after one of his concerts in San Antonio and he mentioned that he had wanted to produce your first record and yet you used Chris Blackwell (Island Records) who I feel captured you live sound pretty well. Any comment?

Keith: Before our first single, Cale approached us after he'd heard a demo tape and he wanted to produce our first single. I really liked his work on Patti Smith's *Horses*. But we couldn't get it together because he was in New York and we were in Athens. We're still open for a producer for the second album which will be recorded in February.

If you happened to miss the B-52's with Talking Heads, I suggest that you watch for them both on an upcoming segment of ABC's *20/20* which was filmed September 16 at the Armadillo. Also, if you're having a party any time soon and want to liven it up and get your guests dancing, go buy the B-52's album. ●

the B-52's

THIS

NOT THIS

LIVING RIGHT EATING RIGHT

by Suzan Orsinger

This column will be a regular feature of this publication. Topics will include, among other things, philosophy behind meatless or vegetarian diets, specific information related to vegetarianism, recipes from my cookbook (which is still being written), information about sources for ingredients and for wholesome foods, and, reviews of some of San Antonio's restaurants which offer meatless alternatives. Some of the information presented here may be as new to you as the writing of it is to me. I hope, however, to provide some stimulation, however minor, for rational, conscious decisions regarding fuel for the human body.

I have been experimenting with a vegetarian diet off and on for almost ten years now. But it has been only within the past five years that I have made a conscious effort to educate

myself in this field and to make intelligent, well-informed decisions regarding my chosen diet. I will therefore try to present you with sound information rather than a zealot's belief.

Vegetarians rarely have heart disease, high blood pressure, digestive problems or constipation. Considering the high incidence of these diseases in Western "Civilized" population, this bit of information should compel one to at least investigate vegetarianism. These problems can be directly attributable to a diet containing an excess of meat, especially red meat, white sugar, salt and a lack of bulk or fiber exemplified by the high use of refined white flour. It is difficult to change any habit, but if you try a gradual cutback of any one of these foods, your body will benefit by the decision in the long run. After all, the long run

is what it's really about. If you take care of yourself and feel good now, you will feel good later. You have a right to good health, but only you can make the decision to help make your good health a fact of your life.

A lot of people tell me that they know they should eat better, but don't have the time to prepare anything, and therefore they buy fast, junk food. I really sympathize with this apparent lack of time, so I have included here two easy, nutritious recipes which involve a minimum of preparation.

Guacamole Salad — for each serving you will need:

Alfalfa sprouts (available at most grocery stores)

1/2 tomato, chopped

1 avocado

garlic salt

1/4 lime

picante sauce

Peel avocado and save pit. Mash avocado with juice of lime and about 2 teaspoons of picante sauce. Add a dash or two of garlic salt. Taste and adjust seasonings to your preference. Put the pit in the guacamole (this will help to keep it from darkening), cover and refrigerate.

At serving time, arrange a bed of alfalfa sprouts, top with chopped

tomato and guacamole. You could add a bit of grated cheese, and some sesame or sunflower seeds if you desire.

Protein: avocado, sprouts, cheese, seeds

Yogurt Fruit Salad — for each serving you will need:

1 - 8-oz. pkg. plain Dannon yogurt

Honey

cinnamon

fresh or dried fruit and nuts

Dump the yogurt in a bowl and add 1 tablespoon honey and 1/2 teaspoon cinnamon. Stir until well blended. Add more honey or cinnamon to taste. Add a combination of fruits approximately 1-2 cups of fruit and a small handful of nuts.

Examples: sliced banana, raisins, sunflower seeds

dates, chopped pecans

chopped dried apricots, sliced banana, sunflower seeds

chopped peach, sliced banana, sesame seeds

chopped apple, raisins, walnuts

chopped mango, sliced banana, cashew pieces

chopped cantalope, sliced banana, chopped almonds

Protein: dairy product, nuts/seeds

TEXAS ROCK NEWS

Mannequin, S.A.'s new wave hope, will release an EP shortly which contains three tunes titled: "Romanticizing Again", "Scattered Thoughts", and "In America There's Everything (The Clean Bomb)". The tracks were recorded when the group line-up consisted of Mark Champion—guitar; Gary Davenport—guitar, string synthesizer, vocals; Steve Sanchez—bass; Frank Garcia—drums; with El Same—clarinet and Ben Serato—sax, flutes.

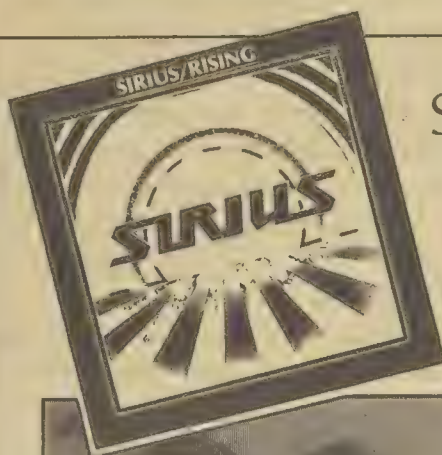
Although, the recording does not represent what Mannequin is doing now they will be going into the Studio as you read this at Dune Recording. An EP featuring "Trust In Authority", "Trouble In The City", "Elizabeth Loves My Girl" and "Floating Cities" will be released from the sessions with Mark Champion producing.

The current Mannequin line-up is Robert Gefen—guitars, vocals; Jack Smith—bass, vocals; Gary Davenport—guitar, vocals; and Frank Garcia—drums, vocals.

● Local singer/songwriter Will Beeley has a brilliant album out titled *Passing Dream* on Southern Biscuit Records for Malaco Productions out of Jackson, Mississippi. Beeley may have a two-sided hit single on his hands too, as his songs are getting a great deal of airplay on KCCW's hot rotation playlist.

● Hank Aldrich, who is the man behind Armadillo World Headquarters in Austin, tells us that the Bugs Henderson Group's album on Armadillo Records is breaking in many major markets throughout the U.S. Aldrich has production plans currently underway for two other Texas bands, Extreme Heat and The Cobras.

GUITARIST WANTED The Vamps are seeking a second guitarist to share lead and rhythm. Material includes originals, New York Dolls, Iggy Pop, Stones, plus Rhythm & Blues—call after 5:00—Joe-Joe—684-2446 or Frank—341-1280



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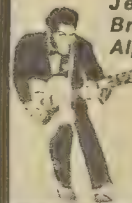
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CONCERT GUIDE

AUSTIN

10-11-Van Morrison/Armadillo
 10-12-Doobie Brothers/UT Special Events Center
 10-12-Night
 10-19-Bob Dylan/UT Special Events Center
 10-26-J. J. Cale/Opry House
 10-24-Hall and Oats/Armadillo
 10-30-Earth, Wind and Fire/UT Special Events Center
 11-7-Sammy Hagar/Pat Travers/Municipal Aud.
 11-27&28-John Prine/Armadillo
 12-1&2-Arlo Guthrie

SAN ANTONIO

10-19-Kiss/John Cougar/Arena

CORPUS CHRISTI

10-10-Judas Priest/Point Blank/Coliseum

The rock musical ALICE AND WONDERLAND has once again been reviewed and is currently playing at San Antonio Theater Center.

Dates for the production are September 21 - October 28. Ticket information may be obtained by calling the theater box office at 733-6101.

Armadillo/Mail order Box 3104, Austin, Tx., 78704
 UT Special Events Center/phone 512-477-6060

Jam Productions/Tickets at Arena box office,
 Jam & Jelly, John's Jeans/phone 828-6351
 ****Stone City/Tickets at Joske's & Record Hole.
 Phone 732-8100

*****SAC/Tickets at the SAC bookstore on campus

S.A. LIVE MUSIC CLUB LIST

Fifty Fifty	5050 Broadway	(826-9278)	Jazz (Mon-Wed)
Floore's Country Store	Helotes, Tx.	(695-8827)	Live Music (Fri-Sat)
Fort Knox	Goliad Rd. at IH 37	(333-7041)	Rock & Country (Wed & Sat)
The Godfather	1703 N. St. Mary's	(224-6510)	Jazz (Mon & Tues)
The Knave	1375 Austin Hwy.	(826-2042)	Rock & Disco
The Place Next Door	Wurzbach & Data Point	(699-6935)	Rock
Play Pen	2315 San Pedro	(732-0441)	Live Rock (Fri & Sat)
Razzle Dazzle	2376 Austin Hwy. at Perrin Beitel Rd.	(657-3103)	Live Rock (Fri & Sat)
Opry House Saloon	10006 Wurzbach	(696-3942)	Jazz, Blues & Rock Country
The Road Apple N.E.	4439 Walzem	(657-5935)	Country Rock
The Shadows	11799 West Ave.	(341-9991)	Progressive Country (Mon-Sat)
Shep's Palace	Poteet Hwy.	(624-2487)	Rock'n'Roll (Fri-Sun)
Skipwilly's	1502 Bitters Rd.	(824-0696)	Best in Rock'n'Roll
Southcross Villa Club	4032 E. Southcross	(337-5242)	Rock'n'Roll
The Union Jack	2022 McCullough	(732-3954)	Acoustic folk music
Village Inn	9 Winding Way Hill Country Village	(494-9833)	Progressive Country

79 OPINION POLL

We want your opinion of the best of 1979. The results will be published in the December issue. A drawing will be held and the top 5 winners will get a *free* It's Only Rock 'N' Roll t-shirt! Please answer as many as you can then cut out this form and send it to It's Only Rock 'N' Roll, Reader's Poll, P.O. Box 5629, San Antonio, Texas 78201.

Best new artist or group
 Best female artist
 Best male artist
 Best group
 Best local band
 Best songwriter(s)
 Best single record
 Best album
 Best concert
 Disappointing album
 Disappointing concert
 Name

Age Sex

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Occupation

IN CONCERT

by Robbin Cresswell



Riot On!



Michael Murphy at SAC



Stanley Clark at Laurie



AC/DC Sparks Fly!



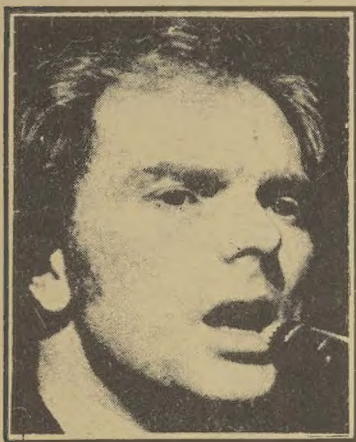
Talking Heads' Fear of Boredom



SANTANA'S LATIN ROCK

[illegible]

**POSTER No.6**



Van Morrison/Into The Music/Warner Bros. Alright, now pupils class will now begin. Mr. Springsteen stop combing your hair and take your seat. Mr. Parker, please turn around in your seat and quit talking to Dirk Hamilton. You too, Miss Armatrading, pay attention! Professor Morrison will now begin his lesson for the day.

That's right, chillum, Van The Man is back already with a new mystic revelation for you! From the opening bright-as-a-new-copper penny song "Bright Side of the Road" Van takes you on a little trip into another place and another time not found on any map or calendar. He can make staying up all night long a celebration as in "And The Healing Has Begun". He can turn a '50s classic like "It's All In The Game" inside-out and make it into a soul caress. His "Rolling Hills" allows you to see him as the portly country squire he often seems to be playing at. Then again, the punching, joyous horn-driven "You Make Me Feel So Free" reveals his greatness—that voice, the timing, the phrasing, the way he can create a truly magical feeling with just a growl or a whisper—in a whole nother way.

The record's over. Okay, class dismissed. Remember your homework. **RY

Billy Falcon/Billy Falcon/United Artists If Billy Falcon never makes another record it won't matter because on his second try he's got a classic on his hands. The first time I listened all the way through I knew he was destined for greatness. Falcon's the right combination of Buddy Holly, Bruce Springsteen, John Hiatt, and Holden Caulfield. But mostly he's just his wonderful self and that's what's so refreshing about him. His lyric insight as in "Nowhere To Turn" ("We had so much to learn/There's nowhere to turn/We ain't got a cause, we ain't got a reason/I really think true love's out of season/Everything's all planned out as plain as day/There's no challenge in it") is a sure grasp of adolescent's search for love and a place in the world.

Besides great lyrics he's as tasty a guitarist as you'd ever hope for. And his voice can convey great sensitivity and intimacy on ballads like the David Foremanish "Someday", or earnestness and electricity on a celebratory rock'n'roll number like "Be Bop" and the best dance tune I've heard in awhile "Girls". Backed by his band of brilliant players, Burning Rose, Falcon offers one of the best albums I've heard in this year of plenty. I can't wait for his next. **RY

The Skids/Scared To Dance/Virgin - One of the most impressive debuts of the year. The Skids crank it up and let the truth fly where it may. Stuart Adamson, the lead guitarist, is the best the New Wave has come up with. His leads punctuate singer Jobson's vocals well. Menacing, strong, powerful. A masterpiece. **David Arthur

Tom Verlaine/Tom Verlaine/Electra - Tom Verlaine formed Television with Richard Hell and along with Patti Smith, Talking Heads and the Ramones they were an integral part of the New Wave/Punk scene in New York during the mid-70's. Soon after their formation Hell quit Television over artistic differences with Verlaine, but with members Richard Lloyd, Fred Smith and Billy Ficca, the group made two finely crafted albums—*Marquee Moon* and *Adventure*—the former being a classic New Wave album.

Last year Television broke up, much to my dismay, because of inner conflicts between Verlaine and the other guitarist Lloyd. Lloyd and drummer Ficca have formed a new band while TV and bassist Smith have made Verlaine's solo LP, and what I'd consider the third Television LP. Drumwork is supplied by mostly by Patti Smith's Jay Dee Daugherty. What I miss mostly is the guitar interplay between Lloyd and TV. Other than that, though, the album is great with some new songs that are sure to feed Television fans' appetites, like: "Breakin' In My Heart", "The Grip of Love" and "Red Leaves". **RY

Marshall Chapman/Marshall/Epic - Chapman's third album is her most rockin' LP to date as she steers further from her country background. Most of the album's tracks were written by Chapman and Dave Dickey and producer Pete Drake has a better feel for the material than Al Kooper did on her last LP. The "Dame With No Shame" proves that women (despite what you hear about Heart's Wilson sisters) can really rock out. Best performances: "Rock And Roll Clothes", a re-make of last year's "Why Can't I Be Like Other Girls" and "Going To Hell and Get It Back" (which sizzles!) **RY

David Johansen/In Style/Blue Sky - As the title proclaims, Johansen might be "in style" but this album isn't as original or exciting as his debut solo LP. He never really rocks out like on last year's "Funky But Chic", but the songs here have more variety. He has a "white reggae" song, a couple of ballads, and some fast rockers. At times, though, they sound like they could've been done by anybody and they lack the necessary hooks and uptempo melodies to keep the listeners' interest. This is especially evident in "Swaheto Woman" which could've been a hit had the melody been stronger and the singing had a tad more feeling. Even so, with its disco beat it's the most entertaining cut. C plus **Clyde Kimsey



Moon Martin/Escape From Domination/Capitol - Moon Martin could be the new Buddy Holly. He's got a rock'n'roll heart and a hurt innocence in his voice that makes his ballads endearing. He's also got an unmistakable guitar sound like Holly had his. His second album isn't as strong as last year's *Shots From A Cold Nightmare* but it's close. *Domination* gives Martin a chance to show off his ballad style more. Standouts are the aching Hollyesque "No Chance" and "Dreamer" whose chorus is reminiscent of the Everly Bros. harmonies. The rest are all rockers spurred on by Martin's stinging guitar playing, the best being "I've Got A Reason", "Hot House Baby" and the hit single "Rolene". Be sure to catch Moon Martin and the Ravens when they play Austin soon. **RY

Southside Johnny & The Asbury Jukes/The Jukes/Mercury

- After Epic did a "Mercury Poisoning" ala Graham Parker number on Southside Johnny I figured his time was up but here he is bouncing back like the champ I figured him to be. His third and last album for Epic *Heart of Stone* was his best until Now.

The Jukes was produced in Muscle Shoals by Barry Beckett and despite the absence of guitarist/songwriter/producer Steve Van Zandt and some Springsteen-penned tunes the album is stunning.

Johnny Lyons' vocals are in front of the mix and aren't buried beneath the Jukes' big brassy sound as it has been in the past. Lead guitarist Billy Rush displays a songwriting talent that might have gone ignored had "Miami" Steve remained in control. Rush has the line of the poet and the eye of a social commentator and uses the combination well on such songs as "All I Want Is Everything" and "I'm So Anxious" which turn the American Dream inside out. He ain't no slouch when it comes to lead guitar either as can be attested by listening to his howling solos on "Your Reply" and "Vertigo". He also sings lead on another of his own songs, the playfully chugging "Security". But the album belongs to Southside overall as his voice sounds less strained and controlled than before. His best vocals are on the naive yet poignant "Paris", "I'm So Anxious" and the heart-wrenching "Wait In Vain". **RY



The Clash/Epic One of the joys of collecting fine records and imports in the thrill of owning those few special albums that are sure to awe any appreciative audience. In my collection, there are a few such items and until recently one of the prizes was the first album by the Clash. This was their initial album in Britain and si their second release in the States. Last year's *Give Em Enough Rope* was one of the treasures of Christmas. *The Clash* was originally considered too political and nationalistic to gain much of an audience. Epic has finally seen fit to change their thoughts on this matter and thus make readily available to any lucky soul what had been a prize import and awe creating part of my collection.

But is this all? NO! There have been changes in the Clash since the early recording and these have been reflected in the album. There aer seven (count them) seven songs not on the earlier version, including a 45. So, between the shrink wrap and cardboard, you will find 15 of the most power-packed songs since the early days of rock. Reminiscent of the Who, as dynamic as the early Beatles, as political as Tom Robinson. *The Clash* becomes the album buy of the year. **by Scott A. Cupp

Flamin' Groovies/Jumpin' In The Night/Sire

- Best yet from the Groovies. Their last effort left me cold because it was too close to their rock'n'roll sources: Beatles, Byrds, Beach Boys, etc. Cyril Jordan and Co. are clever lads but they're sometimes too clever and bury their own original style. Here they give Warren Zevon's "Werevolves of London" a solid reading, as well as doing up Dylan's "Absolutely Sweet Marie" in fine form. The Byrds' "It Won't Be Wrong" is done letter perfect and had a friend of mine fooled into thinking it was really them. The original title cut is reckless rockin'fare and a Lennon soundalike "Next One Crying" is great. **RY



Robin Williams/Reality..What a Concept/Casablanca

- Robin Williams burst upon America after a one-shot appearance on *Happy Days* spawned a spinoff called *Mork and Mindy*. No one gave that show a snowball's chance in hell. What none of us reckoned on was Williams' sheer talent at improvisational comedy. Now He's a star.

Here he attempts to break into the risky business of comedy records. Most people in his position would've stayed with the safe stuff, doing an album of *Mork* from Ork. But Williams climbs out on a limb and brings home the laughs. He changes characters and voices like a schizophrenic on speed. His style is reminiscent of Jonathan Winters (whom he gives thanks to in the liner notes). So sudden and fleshed-out are these character changes that you wonder if Williams might not get too deep into one and never come out, but you soon forget because you're laughing too hard. My vote for funniest album of the year. **Bruce Smith

The Records/The Records/Virgin

- As you may have noticed, as of late, there is a train of groups trying to pass off their sound as New Wave, when in fact they are too tame, slick or mainstreamish to be New Wave or Punk. The Records are the epitome of this trend. But maybe the term "New Wave" has just gotten too wide and undistinguishable. I think it's about time we drop the term "New Wave" from our musical vocabulary. Ready. Set. Now!

Okay, back to the album: The Records are basically a hard rock band that has a bit of "roll" to their music and enough rawness that's becoming fashionable. There are some nice hooks and phrases in the songs but they generally lack any clearly exciting tunes. Stronger production could've given the LP more concise direction. Fave songs: "Teenarama" and "Starry Eyes". C plus **Clyde Kimsey

Randy Newman/Born Again/Warner Bros.

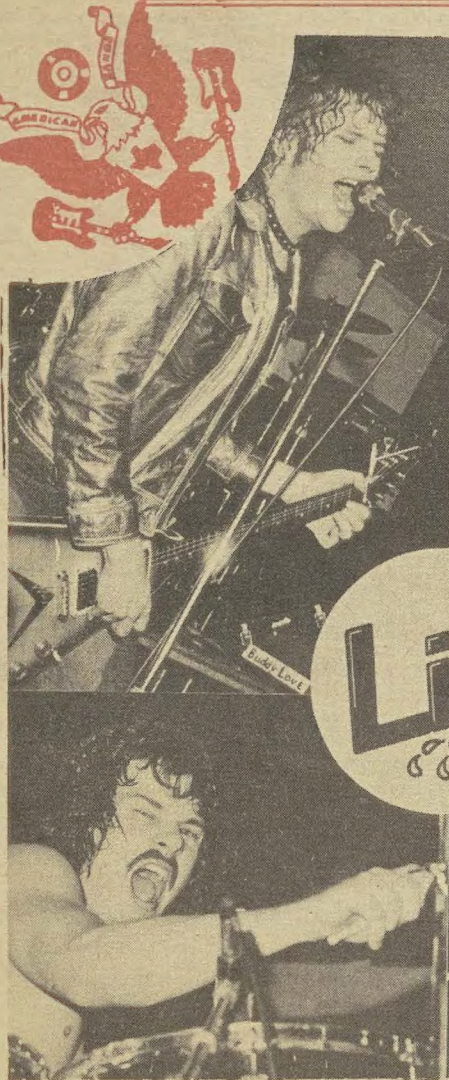
- Newman's always been a keen surveyor of Americana. His vignettes, no matter how brief, have always had substance and his characters have always been shown with a wise combination of pity and compassion. After the success of "Short People" Newman tries for more of the same type of cheap jokes. Without the backgrounds his other character sketches have had most of the songs on *Born Again* come off as half-baked ideas and shots at easy targets; like "Mr. Sheep", the story of a hippie looking down on a straight businessman. The best song in the musical Kurt Vonnegut's old style is "Ghosts" about an old dying man who wonders what his life was all about. **RY

Iggy Pop/New Values/Arista

Iggy changes labels and attempts to shed the Bowie-clone image that has haunted him for several years and in doing so begins to follow again in the steps that Bowie has gone.

This is not the frenzied energy of *Raw Power* but rather a more mature and subdued Iggy Pop. The production by James Williamson is good, but not excellent.

New Values are definitely what the album is about. This is a rebuilding album for Iggy Pop. He is exploring his new musical alternatives in an attempt for direction. For the most part, he is successful. If he continues and finds this direction, there will be no limit to the number of new converts to the fold of Iggy Pop. For now, this is a shadow of things to come and pleasant things they are. **by Scott A. Cupp

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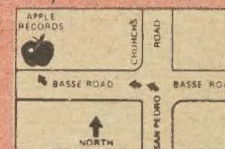


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